CINEMATIC THUNDER

Epic Orchestral Toms

USER MANUAL

vir2 INSTRUMENTS

Produced by Vir2 Instruments

Vir2 Instruments / is an international team of sound designers, musicians, and programmers, who specialize in creating the world's most advanced virtual instrument libraries. Vir2 is producing the instruments that shape the sound of modern music.

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USER MANUAL

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CHAPTER 01

CINEMATIC THUNDER/ INTRODUCTION TO THE LIBRARY

We are proud to present Cinematic Thunder: Epic Orchestral Toms. Recorded in a large concert hall in central California from three mic positions for complete flexibility, Cinematic Thunder delivers an epic sound. From soft and warm to big and bombastic, Cinematic Thunder is an absolute and indispensable production tool.

Cinematic Thunder contains four master patches: Solo Sticks, Solo Mallets, Group Hits and Group Random. The master patches are the natural sound as they were recorded. Each master patch has a corresponding "Slam" patch. The slam versions have a bigger, more aggressive sound that is perfect for your next trailer or action cue.

Each drum in the "Solo" patches has left and right hand hits, flams, 3-stroke ruffs, 5-stroke ruffs, and rolls. There are also combo hits in the highest octave. The Combo hits consist of two toms being struck simultaneously. We sampled hits from highest pairs to lowest. In other words, 8"&10" toms, 10"&12" toms, 12"&14" toms, 14"&16" toms, and 16"&18" toms.

Each drum in the “Group Hits” patch has left and right hand hits, and flams. Like the “Solo” patches, there are also combo hits in the highest octave. The “Group Random” patch is a great patch for adding big accents, it contains only single hits and flams played at maximum volume (fff).

Cinematic Thunder is powered by the industry-leading Kontakt engine. It is compatible with VST, AudioUnit, AAX (Pro Tools 10 & 11) and RTAS (Pro Tools 9 & 10) plug-in formats allowing it to work seamlessly within any major sequencer, in addition to standalone use.

CHAPTER 02

CINEMATIC THUNDER/ REQUIREMENTS AND INSTALLATION

SYSTEM REQUIREMENTS

The Macintosh version requires an Intel Core Duo, 2GB of RAM, and OS 10.7.x or later. For optimum performance, Vir2 Instruments recommends a 2.0GHz processor or faster. The library requires 3GB of free hard drive space.

The Windows version requires Windows 7 or Windows 8 (latest Service Pac, 32/64 Bit) Intel Core Duo or AMD Athlon 64, and 2GB of RAM. For optimum performance, Vir2 Instruments recommends a 2.0GHz processor or faster. The library requires 3GB of free hard drive space.

INSTALLING

The installation of CINEMATIC THUNDER consists of two separate steps: the installation of the Kontakt engine, and the installation of the CINEMATIC THUNDER library.

In the CINEMATIC THUNDER folder, you will see the installers for Kontakt 5 and the CINEMATIC THUNDER library folder. Move the CINEMATIC THUNDER library folder to any location on your hard drive, then run the Kontakt 5 installer.

The Kontakt installer will install the Kontakt Player engine, its standalone application, all of its plug-in versions, and the Service Center authorizer program. We recommend the Easy Install and that the install locations for each component are left at their default settings.

The CINEMATIC THUNDER library is approximately 2.7GB in size, and can be installed on any available hard drive. For speed reasons, we recommend it be installed on internal or eSATA drives. A Firewire drive is also acceptable.

AExternal USB drives may give somewhat less optimized performance. We also recommend 7200rpm drives or SSDs regardless of the interface used.

Once Kontakt is installed, launch the standalone application, or open it as an instrument plug-in from within your preferred host application. Click on the Libraries tab from the Kontakt browser on the left side of the Kontakt interface. Just below "Libraries," click on "Add Library." A "Locate Folder" window will appear. Navigate to the CINEMATIC THUNDER Library folder, highlight it, then click "Choose". CINEMATIC THUNDER should now appear in Kontakt's library browser.

UPDATING

After installation, please make sure that you are fully updated to the most recent versions of the three components that make up the CINEMATIC THUNDER package: the library (which contains all the patch information and programming), the engine (which is powered by Kontakt), and the authorizer (Service Center). It is possible that any of these components may have a more recent version than you originally received, so you should check for updates to each of these three. You can do this by visiting the vir2.com web site and checking the Support area.

AUTHORIZING

After you've completed installation, CINEMATIC THUNDER will be working in demo mode, meaning it will only work for 15 minutes at a time. To fully authorize it, launch Service Center (found in the Applications folder on a Mac, or the Program Files folder on Windows) and follow its instructions or click the Activate button in Kontakt. You will be prompted to enter your e-mail address and password that make up your Native Instruments account, or will be given an option to create an account if you don't already have one. Once inside the Service Center, it will give you a list of all the Native Instruments and NI-powered products on your hard drive and give you the option to activate them. You are allowed to install and use CINEMATIC THUNDER on up to two computers simultaneously.

Service Center will guide you through the process for either online (instant) activation, or offline activation if the computer on which you installed CINEMATIC THUNDER does not have direct access to the internet.

CHAPTER 03

CINEMATIC THUNDER/ USING KONTAKT

HOW TO ACCESS THE CINEMATIC THUNDER LIBRARY FROM KONTAKT

CINEMATIC THUNDER ships as a Kontakt-powered library, and CINEMATIC THUNDER is opened from within Kontakt, which can be run either as a standalone application, or as a plug-in hosted by any major sequencer on either Macintosh or Windows platforms. All these versions are installed by the Easy Install option of the installer.

Users who don't own a sequencer, or would like to simply boot up and be able to play CINEMATIC THUNDER, can go to their Applications folder (Mac) or Program Files folder (Windows) to launch Native Instruments > Kontakt.

Users who wish to use CINEMATIC THUNDER for sequencing or recording, or wish to play it multitimbrally, should use it in plug-in mode within a host sequencer. Kontakt supports the VST, AU, AAX and RTAS plug-in formats. Any host sequencer that supports these plug-in formats properly will be able to use Kontakt. Instructions vary slightly from sequencer to sequencer, but the general procedure is to instantiate Kontakt as a virtual instrument plug-in, then load an CINEMATIC THUNDER instrument in Kontakt, then route a MIDI track to Kontakt so it can be triggered and recorded.

The following instructions will help standalone and plug-in users get up and running quickly with a basic track of CINEMATIC THUNDER.

USING KONTAKT IN STANDALONE MODE

The standalone Kontakt application can be found in the Applications > Kontakt 5 folder for Mac users, or Program Files > Native Instruments > Kontakt 5 for Windows users.

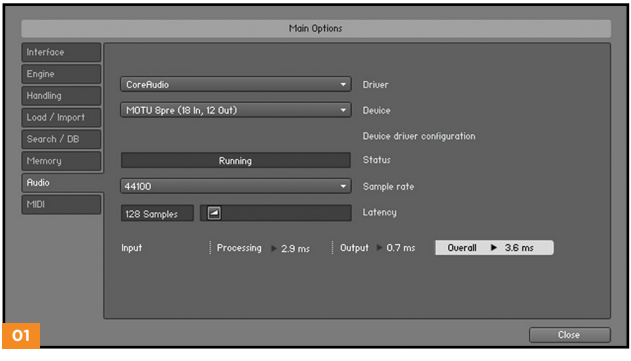
After launching the Kontakt application for the first time, you will be presented with a dialog box to set up your audio and MIDI settings. Settings will vary for each user according to the specific setup, but the important thing is to route the audio to a valid audio device, and to set the buffer

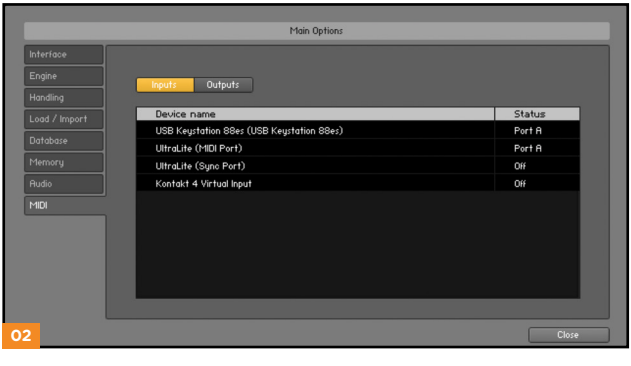
reasonably low for good latency performance. We recommend 256 samples or less. The lower the latency slider, the less latency (the split second between the physical playing of the note and the sound coming out of Kontakt) will be, but the harder the computer will have to work. Typical useful values range between 128 and 256, however very fast computers may be able to handle lower values, while very slow computers may need higher values. **[01]**

The MIDI page of the Options dialog box must be configured in order to let Kontakt know which MIDI device(s) to respond to. Kontakt will respond to up to four MIDI input ports (A, B, C, and D), so we recommend you switch one MIDI source on to Port A, as shown in the graphic below. **[02]**

More detailed information on the setup options can be found in the accompanying Kontakt manual.

Once you have completed Kontakt setup, jump ahead to the Getting Started with CINEMATIC THUNDER section below.





USING KONTAKT AS A VST PLUG-IN IN CUBASE AND NUENDO

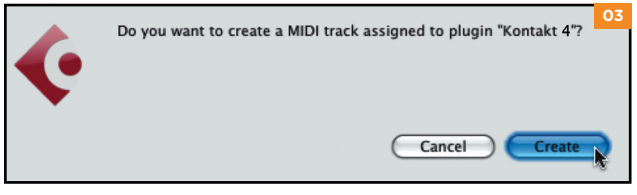
Users of Steinberg's Cubase or Nuendo sequencers can use Kontakt as a VST plug-in. These instructions have been prepared in Cubase 5, although Kontakt may also work in earlier versions if the computer meets the system requirements.

Once the project is open, go to the Devices menu and choose VST Instruments: **[01]**

When the VST Instruments window appears, click in the first available slot in which "no instrument" is listed. **[02]**

A popup menu will appear; choose KONTAKT 5.

An alert box will appear asking if you want to create a MIDI track assigned to the KONTAKT 5 plug-in. Click Create. **[03]**



The Kontakt window will appear, and a MIDI track will be created, transmitting to Kontakt's MIDI channel A-1. When it is record-enabled, it will send any incoming MIDI played on your controller into Kontakt.

At this point, you can skip down in the instructions to the Getting Started With CINEMATIC THUNDER section below.

USING KONTAKT AS A VST OR AUDIOUNIT PLUG-IN IN ABLETON LIVE

Users of Ableton Live can use Kontakt as a VST or AudioUnit plug-in, depending on the version. The functionality is the same. These instructions have been prepared in Live 7, although Kontakt may also work in earlier or later versions if the computer meets the system requirements.

Once the project is open, go to the left side and click on the third icon down to show the Plug-in Devices list, then scroll to the Native Instruments folder and locate KONTAKT 5: **[04]**

Drag KONTAKT 5 into the central area where the text "Drop Files and Devices Here" is shown.

The Kontakt interface will appear, and it will already be actively transmitting to Kontakt's MIDI channel A-1. When it is record-enabled, it will send any incoming MIDI played on your controller into Kontakt.

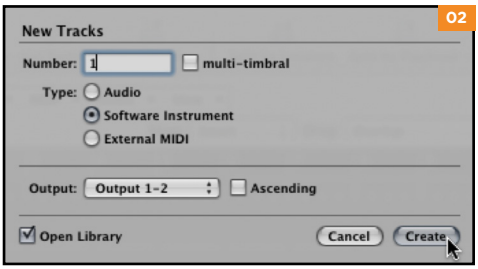
At this point, you can skip down in the instructions to the Getting Started With CINEMATIC THUNDER section below.

USING KONTAKT AS AN AUDIOUNIT PLUG-IN IN LOGIC PRO, LOGIC STUDIO, LOGIC EXPRESS, ETC.

Users of Apple's Logic can use Kontakt as an AudioUnit plug-in. These instructions have been prepared in Logic Pro 8, although Kontakt may also work in earlier versions if the computer meets the system requirements.

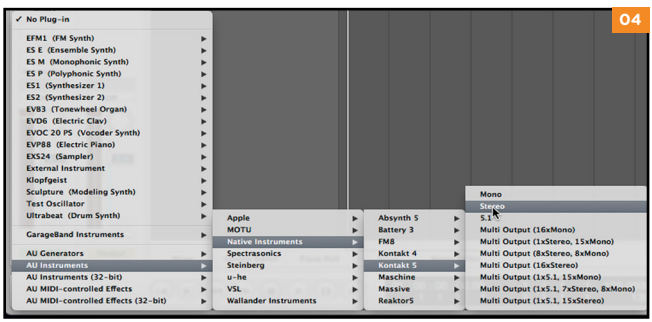
Once inside your Logic project, go to the Track mini-menu (in the central area of your screen) and choose Track > New... **[01]**

The New Tracks dialog box will appear. Make sure Software Instrument is selected, then click Create. **[02]**



The new instrument track will be created. On the left side of the screen you will see the channel strip for that channel, including a fader, pan knob, and various insert slots. Locate the blank slot just below the letters "I/O" and above the output pair: **[03]**

Click there, and a list of available instrument plug-ins will appear. Choose AU Instruments > Native Instruments > KONTAKT 5 > Stereo. **[04]**



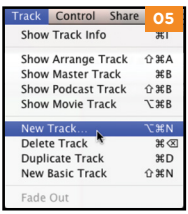
The Kontakt window will appear, and a MIDI track will be created, transmitting to Kontakt's MIDI channel A-1. When it is record-enabled, it will send any incoming MIDI played on your controller into Kontakt.

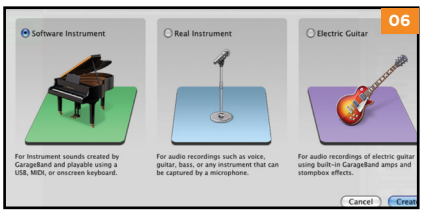
At this point, you can skip down in the instructions to the Getting Started With CINEMATIC THUNDER section below.

USING KONTAKT IN GARAGEBAND

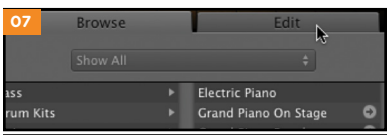
Users of Apple's GarageBand can use Kontakt as an AudioUnit plug-in. These instructions have been prepared in GarageBand 5 (which shipped with iLife '09), although Kontakt may also work in earlier versions if the computer meets the system requirements.

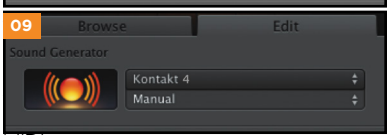
Once inside your GarageBand project, go to the Track menu and choose New Track. **[05]**




06
Software Instrument
Real Instrument
Electric Guitar
For Instrument sounds created by GarageBand and playable using a USB, MIDI, or onscreen keyboard.
For audio recordings such as voice, guitar, bass, or any instrument that can be captured by a microphone.
For audio recordings of electric guitar using built-in GarageBand amps and stompbox effects.
Cancel
Creat

A window with three choices will appear. Choose Software Instrument, then click Choose. **[06]** On the right side of the interface, the Browse tab will be showing. Switch to the Edit tab. **[07]** The Sound Generator will default to Piano. Click on Piano, and a popup menu will appear. Choose Audio Unit Modules > KONTAKT 5. **[08]**





GarageBand may default to inserting effects, such as a compressor and a visual on on this track. This will color the sound. If don't want these effects used, you can remove them.

KONTAKT 5 is selected, the icon will change the AudioUnit icon (the ball with the sound waves radiating outward). Double-click on icon to bring up the Kontakt window. **[09]**

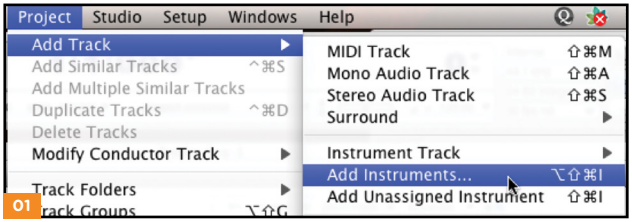
Kontakt window will appear, and a MIDI will be created, transmitting to Kontakt's channel A-1. When it is record-enabled, it will send any incoming MIDI played on your controller into Kontakt.

At this point, you can skip down in the instructions to the Getting Started With CINEMATIC THUNDER section below.

USING KONTAKT AS AN AUDIOUNIT PLUG-IN IN DIGITAL PERFORMER

Users of MOTU's Digital Performer can use Kontakt as an AudioUnit plug-in. These instructions have been prepared in Digital Performer 6, although Kontakt may also work in earlier versions if the computer meets the system requirements.

Once the project is open, go to the Project menu and choose Add Track > Add Instruments... **[01]**



In the resulting dialog box, click on the Unassigned pulldown menu, and choose Native Instruments > KONTAKT 5. You can also change the number of MIDI tracks to be added, if you know you will want to use more than one. **[02]**

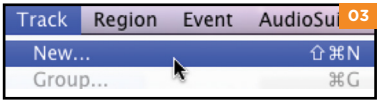
The Kontakt window will appear, and a MIDI track will be created, transmitting to Kontakt's MIDI channel A-1. When it is record-enabled, it will send any incoming MIDI played on your controller into Kontakt.

At this point, you can skip down in the instructions to the Getting Started With CINEMATIC THUNDER section below.

USING KONTAKT AS AN RTAS PLUG-IN IN PRO TOOLS

Users of Digidesign's Pro Tools (M-Powered, LE, or TDM) can use Kontakt as an RTAS plug-in. These instructions have been prepared in Pro Tools 8, although Kontakt may also work in earlier versions if the computer meets the system requirements.

Once the project is open, go to the Track menu and choose New... **[03]**



In the dialog box that appears, choose the appropriate options, such as the following: create 1 new stereo Instrument Track in samples. Then click Create. **[04]**

Go to the Mix window and look at the channel strip for the instrument. At the very top is an area for Inserts A-E. **[05]**

Click on the first of the five slots, and navigate through the popup menu to choose multichannel plug-in > Instrument > KONTAKT 5. **[06]**

The Kontakt window will appear. At this point, you can skip down in the instructions to the Getting Started With CINEMATIC THUNDER section below.

USING KONTAKT AS A PLUG-IN IN ANOTHER HOST

There are too many host programs to cover here in detail, but any modern sequencer that properly supports the VST, AudioUnit, or RTAS standards should be able to use Kontakt properly, and load CINEMATIC THUNDER within it. Consult the manual for your specific host to find out how to instantiate the Kontakt virtual instrument.

CHAPTER 04

CINEMATIC THUNDER/ WORKING WITH THE INSTRUMENTS

The CINEMATIC THUNDER interface is very easy to navigate. There are four main pages; Mixer, Channel FX, and Master Insert FX.

MIXER

The mixer in Cinematic Thunder gives you complete control over each Mic position. The easy to use, familiar controls make it easy to quickly tailor the sound to your composition.

The Mixing page contains controls for the Stage, Tree, and Surround mic positions, as well as the Master buss. Each mic position has an On/Off switch. By default each mic position is On. When switched Off, the samples for that mic position are purged, freeing up RAM. The sample are reloaded once switched back On.

Here is a description of each of the controls:

On/Off Switch – disables or enables that Mic position. When Off, samples will be unloaded.

Pan Knob – controls the Mic position's placement in the stereo field.

Volume Fader – controls the overall volume level for each Mic position or buss.

Solo (S) Button – temporarily isolates a mic position or buss while listening.

Mute (M) Button – temporarily silences a mic position or buss while listening.

Delay Knob – controls the amount of signal that is sent to the delay effect.

Reverb Knob – controls the amount of signal that is sent to the convolution reverb effect.

FX Button – opens the Channel FX window.

Effects Button – opens the Master Insert FX window.

Humanize – introduces slight pitch, velocity and volume randomization to all incoming notes to help create a more natural performance. The knobs adjust how much of this effect will be applied to incoming notes. When set to 0% the effect is not applied to any incoming notes. 0% is the default setting.

The Round Robin settings affect how the samples playback. There are three modes: Cycle, Random and Off. The Cycle mode sequentially plays back the round robin groups. Random plays the round robin groups completely at random allowing for groups to be repeated or skipped. Off disables round robin mode. When switched off, one sample group will playback for a uniform and static performance.

NOTE - Humanize is not available on Group Random Hits since there is only one sample group.

Routing Drop - *Down Menu* - Selects one of Kontakt's outputs. By default this is set to "Default." Click on the the word "Default" above each mic position's label to see a list of available outputs. To create more outputs, see Chapter 14 of the Kontakt reference manual.

CHANNEL FX

Each effect has an On/Off switch. By default, all effects are off. To exit the FX window, simply click the “Mixing” button.

If you are unfamiliar with any of the available effects, below is a brief description to help acquaint you each of them:

Transient Master – *Input* - Controls the input gain to the effect.

Attack - Controls the scaling of the attack portion of the input signal’s volume envelope. Increasing this parameter will add more punch and decreasing it will reduce sharp attacks

Sustain - Controls the scaling of the sustain portion of the input signal’s volume envelope. Increasing this parameter will add more body to the sound and decreasing it will reduce the sound’s tail.

Output - Controls the output gain after the effect. For dynamic effects like compressors, this is very important.

Solid G-Equalizer – *LF Freq* - Adjusts the center frequency of the low frequency band at which the boost or cut will occur.

LF Gain - Adjusts the amount of boost or cut at the LF Frequency.

LMF Freq - Adjusts the center frequency of the low-mid frequency band at which the boost or cut will occur.

LMF Gain - Adjusts the amount of boost or cut at the LMF Frequency.

LMF Q - Controls the width (or Q) of the low-mid frequency band. For most EQs, the higher the width, the narrower the frequency band, but with this EQ the control is reversed to match the hardware it emulates and becomes a bandwidth control.

HMF Freq - Adjusts the center frequency of the high-mid frequency band at which the boost or cut will occur.

HMF Gain - Adjusts the amount of boost or cut at the HMF Frequency.

HMF Q - Controls the width (or Q) of the high-mid frequency band. For most EQs, the higher the width, the narrower the frequency band, but with this EQ the control is reversed to match the hardware it emulates and becomes a bandwidth control.

HF Freq - Adjusts the center frequency of the high frequency band at which the boost or cut will occur.

HF Gain - Adjusts the amount of boost or cut at the HF Frequency.

Output - Controls the output gain after the effect.

Solid Bus Compressor – *Threshold* - Sets a level threshold above which the Compressor starts working. Only levels that rise above this threshold will be reduced by the compression; signals that stay below it will be left unprocessed.

Ratio - Controls the amount of compression, expressed as a ratio of “input level change” against “output level change.” A Ratio of 1:1 means that no compression will be happening. For example, a Setting of 4 represents the ratio 4:1, which means for every 4 decibel increase of amplitude above the threshold, the output will increase by only 1 decibel.

Attack - Adjusts the time the Compressor will take to reach the full Ratio value after an input signal exceeds the Threshold level.

Release - Adjusts the time the compressor will take to fall back to non-compression after the input signal falls below the threshold.

Makeup - Controls the output gain of the compressed signal. Used to compensate for the gain reduction of the effect.

Mix - Controls the dry/wet mix of the compressor. This can be used to create a parallel compression style routing, which increases the quieter signals rather than reducing the louder ones. At a setting of 100% you will only hear the compressed signal, at a setting of 0% you will only hear the unprocessed input signal.

Output - Adjusts the compressor's output level.

Stereo – *Spread* - Collapses (counter-clockwise) or expands (clockwise) your signal's stereo base. At the far left position, stereo signals will be summed to mono. Positive values will result in an artificial widening of stereo sources that has a tendency to apparently expand beyond the speakers, but watch out – this can cause mono incompatibilities in your mix.

Output - Adjusts the Stereo effect output level.

Limiter – *In Gain* - Sets the gain of the input signal. The Limiter is different from the Compressor in that it has a fixed threshold; to achieve a sensible peak reduction, use this control to adjust the input gain until you see the Attenuation meter responding only to occasional level peaks.

Release - Just like the Compressor's control of the same name, this knob adjusts the time it takes the Limiter to return to an unprocessed signal after the input level falls below the threshold.

Output - Adjusts the Limiter's output level.

Distortion - *Drive* - Adjusts the amount of distortion.

Damping - Turning this knob clockwise attenuates high frequencies in the output signal, thereby counteracting the brightness caused by the artificial harmonics.

Output - Adjusts the module's output level. Since distortion boosts the gain considerably, it's often necessary to attenuate the signal at the output stage.

Master Insert FX

Convolution Reverb - *Pre Delay* - Introduces a short delay between the direct signal and the reverb trail build up. This corresponds to the natural reverberation behavior of large rooms, where short time elapses before the first reflection of a sound wave returns from a wall.

Size - Adjusts the size of the simulated room. This affects the duration of the reverb tail.

Delay - *Time* - The delay time in milliseconds. To synchronize the time to your host or Master Editor tempo, click on the Speed parameter's unit display and choose a note length value from the drop-down list.

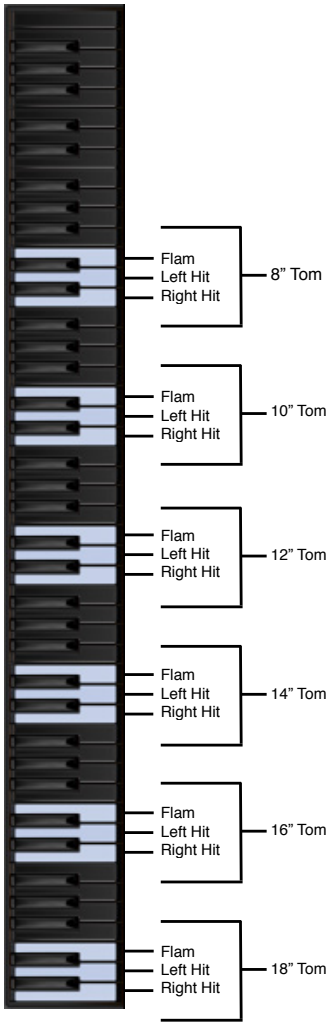
Pan - Setting a value higher than 0 creates a panning effect, which alternates echoes between the left and the right side of the stereo panorama – this is affectionately called a ping-pong delay. Higher values will result in wider panning; at 100, signals alternate between the far left and far right channel.

Feedb. - Controls the amount of the output signal that's being fed back into the input of the delay line, thereby creating a series of echoes that gradually fade into silence.

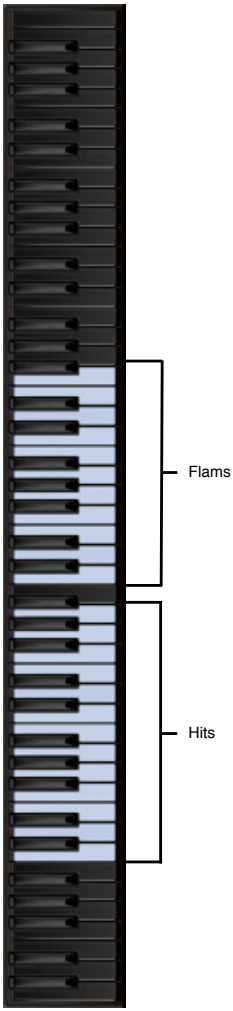
CHAPTER 05

CINEMATIC THUNDER/ PATCH LAYOUT

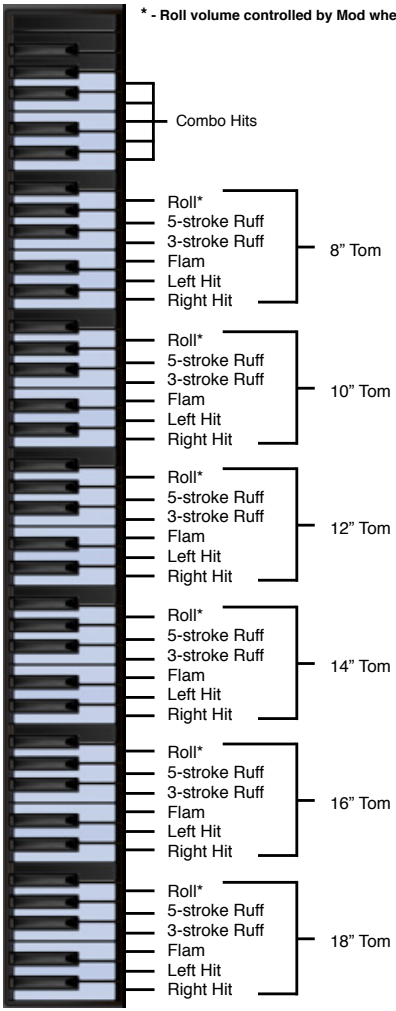
Group Hits



Group Random



Solo Mallets



Solo Sticks

*** - Roll volume controlled by Mod wheel.**

Combo Hits

8” Tom
- Roll*
- 5-stroke Ruff
- 3-stroke Ruff
- Flam
- Left Hit
- Right Hit

10” Tom
- Roll*
- 5-stroke Ruff
- 3-stroke Ruff
- Flam
- Left Hit
- Right Hit

12” Tom
- Roll*
- 5-stroke Ruff
- 3-stroke Ruff
- Flam
- Left Hit
- Right Hit

14” Tom
- Roll*
- 5-stroke Ruff
- 3-stroke Ruff
- Flam
- Left Hit
- Right Hit

16” Tom
- Roll*
- 5-stroke Ruff
- 3-stroke Ruff
- Flam
- Left Hit
- Right Hit

18” Tom
- Roll*
- 5-stroke Ruff
- 3-stroke Ruff
- Flam
- Left Hit
- Right Hit

CHAPTER 06

CINEMATIC THUNDER/ TECH SUPPORT, ETC.

TECH SUPPORT

Vir2 Instruments stands behind its products and is committed to helping you get the most out of using them. Please check the Support area of the www.vir2.com web site if you encounter any difficulties in using the product. You may also e-mail support@vir2.com.

Before getting in touch with Vir2 Instruments regarding problems with the product, make sure you are running the latest versions of the library, engine, and Service Center. We are continuously updating and improving the product, so it is possible that there are more recent updates available that were released after the physical manufacturing of your installation disc.

THE FULL VERSION OF KONTAKT 5

CINEMATIC THUNDER ships with KONTAKT 5 running in library mode, meaning it is fully able to play back the CINEMATIC THUNDER library and access the parameters detailed in this manual.

Registered owners of CINEMATIC THUNDER are eligible for a special crossgrade discount to the full version of KONTAKT 5, which enables users to create their own libraries, import libraries in non-Kontakt formats, and access numerous deep editing features.

Visit www.nativeinstruments.com for details on the Kontakt crossgrade.

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